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Billee Taylor
Stephens and Solomon

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Original Nautical Comic Opera.

Billee Taylor.

—BY—
❖STEPHENS❖&❖SOLOMON❖

BOSTON:

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NAUTICAL COMIC OPERA

IN TWO ACTS.

BILLEE TAYLOR;

OR,

"THE REWARD OF VIRTUE,"

BY

HENRY P. STEPHENS,

AND

EDWARD SOLOMON.

BOSTON:

OLIVER DITSON & Co.

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Philadelphia.

DRAMATIS PERSONÆ.

CAPTAN THE HON. FELIX FLAPPER, R. N., of H.M.S. "Thunderbomb"	2d Tenor.	PHŒBE FAIRLEIGH	Soprano
SIR MINCING LANE, Knight	2d Tenor.	ARABELLA LANE	Contralto
BILLEE TAYLOR	Tenor.	ELIZA DABSEY	
BEN BARNACLE	Baritone.	SUSAN	
CHRISTOPHER CRAB.	Baritone.	JANE SCRAGGS	
		CHARITY GIRLS.	

ARGUMENT.

THE story of this opera is founded on the old song of "Billy Taylor," a well-known English nautical ditty.

The time of the action is 1805, when the press-gang was in full sway.

The First Act opens with a view of Southampton harbor, at the old inn of the Royal George, when the villagers meet to rejoice over the approaching wedding of *Billee Taylor* and *Phæbe*, a charity girl. There is, also, an heiress, *Arabella Lane*, who is in love with *Billee*. She offers him her hand and fortunes, which he refuses. Her father, *Sir Mincing Lane*, a kindhearted old gentleman is going to give the villagers a feast at *Billee's* wedding. He invites his friend, *Captain Flapper*, to join in the festivities. The *Captain* falls in love with *Phæbe* at first sight, and vows that she shall not marry *Billee*. A tutor, *Crab*, is also in love with *Phæbe*. Among *Captain Flapper's* crew is *Ben Barnacle*, who has gone to sea on account of his love for *Eliza*, who has forsaken him for another lover. He is ordered by the press-gang to go and carry off *Billee Taylor*. During the festivities preceding the wedding, this plan is

executed, and *Billee* is taken away, which brings the first act to a close.

The Second Act (two years having elapsed), opens with its scene laid in Portsmouth harbor. Ships are coming and going, while the sailors and their sweethearts, sit around the docks, watching some sailors dancing a hornpipe. All of the charity girls, among whom is *Phæbe*, have followed *Billee* to sea, disguised as sailor boys. *Billee*, in the meantime, has risen to be a lieutenant. *Sir Mincing Lane*, who has become a commander in the volunteers, appears, and endeavors to induce some of the volunteers to join his company. *Phæbe* is about to enlist, when *Barnacle* interferes, and there is a quarrel between the soldiers and the sailors. *Captain Flapper* stops the fight. Some one tells *Phæbe* that *Billee* has lost his love for her, and loves *Arabella*. She fires a pistol at *Billee* and *Arabella*, whom she sees in company, and is ordered to be shot. She then makes herself known. Matters are finally explained and set right, and all ends happily.

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"BILLEE TAYLOR."

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OVERTURE.

Libretto by H. P. STEPHENS.

Music by ED. SOLOMON.

TEMPO DI MARCIA.

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First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first two measures show a piano introduction with a treble and bass staff. Measures 3 and 4 feature a forte (ff) section with a treble staff containing a trill and a bass staff with a wavy line.

Second system of musical notation, measures 5-8. The music continues with a treble and bass staff. Measures 5 and 6 show a treble staff with a trill and a bass staff with a wavy line. Measures 7 and 8 show a treble staff with a trill and a bass staff with a wavy line.

Third system of musical notation, measures 9-12. The music continues with a treble and bass staff. Measures 9 and 10 show a treble staff with a trill and a bass staff with a wavy line. Measures 11 and 12 show a treble staff with a trill and a bass staff with a wavy line.

Allegretto Moderato.

Fourth system of musical notation, measures 13-16. The music is in 2/4 time. The first two measures show a treble staff with a trill and a bass staff with a wavy line. Measures 3 and 4 show a treble staff with a trill and a bass staff with a wavy line. The dynamic marking *mf* is present.

Fifth system of musical notation, measures 17-20. The music continues with a treble and bass staff. Measures 17 and 18 show a treble staff with a trill and a bass staff with a wavy line. Measures 19 and 20 show a treble staff with a trill and a bass staff with a wavy line. The dynamic marking *mf* is present. The tempo marking *a tempo.* is present. The lyrics *p rall - en tan - do.* are present.

First system of musical notation for piano, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/8. The first measure starts with a piano (*p*) dynamic. The second measure contains a crescendo (*cres*) marking. The third measure contains a decrescendo (*cen*) marking. The fourth measure ends with a *do.* marking.

Second system of musical notation for piano, measures 5-8. The first measure starts with a forte (*f*) dynamic. The second measure contains a piano (*p*) dynamic marking.

Third system of musical notation for piano, measures 9-12. The first measure contains a *tempo.* marking. The second measure contains a *ritard.* (ritardando) marking. The third measure contains a crescendo (*cres.*) marking.

Fourth system of musical notation for piano, measures 13-16. This system continues the musical progression with various chordal textures.

Fifth system of musical notation for piano, measures 17-20. The first measure contains a forte (*f*) dynamic marking. The system concludes with a change in key signature to two sharps (F# and C#).

Moderato.

Sixth system of musical notation for piano, measures 21-24. The first measure contains a fortissimo (*ff*) dynamic marking. The second measure contains a piano (*p*) dynamic marking. The third measure contains a forte (*f*) dynamic marking. The fourth measure contains a piano (*p*) dynamic marking. The system concludes with a change in key signature to one sharp (F#).



First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system begins with a treble staff containing eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is visible.



Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system features a treble staff with eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is visible. The system concludes with the instruction *ritard.* (ritardando).



Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system begins with a treble staff containing eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *f* (forte). The instruction *a tempo.* (a tempo) is present. A crescendo hairpin is visible.



Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system features a treble staff with eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *f* (forte). A crescendo hairpin is visible.



Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system features a treble staff with eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). A crescendo hairpin is visible.



Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system features a treble staff with eighth and sixteenth notes, and a bass staff with whole notes. Dynamics include *ff* (fortissimo). A crescendo hairpin is visible.

Andante moderato.

First system of musical notation for *Andante moderato*. The system consists of a grand staff with a treble and bass clef. The time signature is 6/8. The music begins with a *dolce.* marking. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A *cres.* marking is placed over the right hand, followed by a *p* (piano) marking and a *legato.* instruction.

Second system of musical notation for *Andante moderato*. The right hand features a melodic line with a *cres.* (crescendo) marking. The left hand continues with a steady accompaniment.

Third system of musical notation for *Andante moderato*. The right hand has a *mf* (mezzo-forte) marking and the instruction *octave ad lib.* (octave at liberty). A *cres.* marking is also present. The left hand maintains the accompaniment.

Fourth system of musical notation for *Andante moderato*. The right hand has a *cres.* marking. The system concludes with a double bar line.

Allegro moderato.

Fifth system of musical notation for *Allegro moderato*. The system consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music begins with a *f* (forte) marking. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes. A *dim.* (diminuendo) marking is placed over the right hand, followed by a *stacc.* (staccato) marking and a *p* (piano) marking.



ACT I.
TO-DAY, TO-DAY.

No. 1. CHORUS OF PEASANTS. (S. S. T. B.)

SCENE.— *The village green of the village of Southampton. Water. Peasants discovered.*

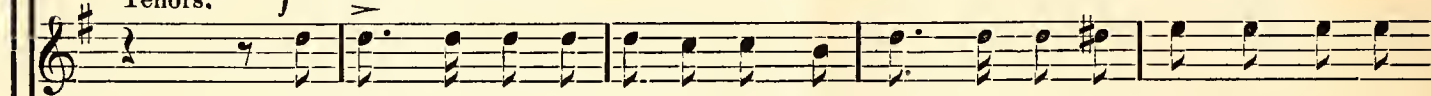
Allegro Moderato.

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Allegro Moderato'. The score includes dynamic markings: 'p' (piano) and 'f' (forte). The first system begins with a piano (p) marking in the bass staff. The second system includes piano (p) and forte (f) markings. The third system includes a forte (f) marking. The fourth system includes a piano (p) marking. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. The score is arranged in four systems, each with a grand staff.

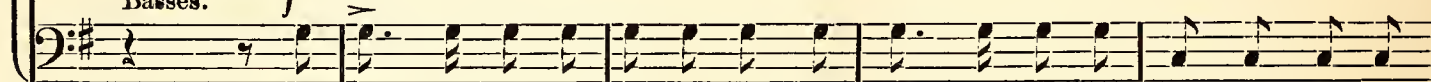
CHORUS.

Sopranos. *f*

To - day, to - day is ho - li - day, We'll keep it in the us - ual way, While

Tenors. *f*

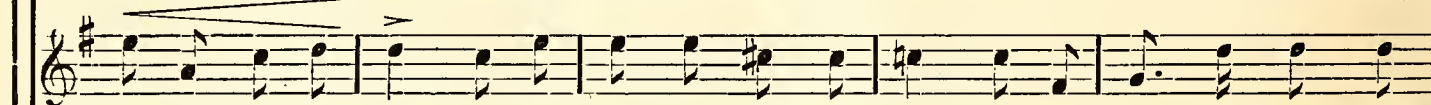
To - day, to - day is ho - li - day, We'll keep it in the us - ual way, While

Basses. *f*

To - day, to - day is ho - li - day, We'll keep, we'll keep it in the us - ual



wed - ding bells are ring - ing, While wed - ding bells are ring - ing, We'll drink the health with



wed - ding bells are ring - ing, While wed - ding bells are ring - ing, We'll drink the health with



way,

While wed - ding bells are ring - ing, We'll drink the health with



three times three, Of Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, To

three times three, Of Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, To

three times three, Of Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, To

each good wish - es bring - ing. Here's to man and wife,....

each good wish - es bring - ing. Here's to man and wife,....

each good wish - es bring - ing. Here's to man and wife,....

each good wish - es bring - ing. Here's to man and wife,....

p *scherz.* *f*

when the marriage knot is tied, Here's hap - pi - ness, good luck, long life, To the bridegroom and the

when the marriage knot is tied, Here's hap - pi - ness, good luck, long life, To the bridegroom and the

when the marriage knot is tied, Here's hap - pi - ness, good luck, long life, To the bridegroom and the

f *cres.* *f*

bride, To the bridegroom, to the bridegroom and the bride. To -

f *f*

bride, To the bridegroom, to the bridegroom and the bride. To -

f *f*

bride, And the bride, to the bride - - groom and the bride. To -

f *f* *cres.* *f*

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep, we'll keep it in the us - ual way,

ring - ing, While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

ring - ing, While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

Phœ - be fair, and bold Bil - lee, To each good wish - - es, to each good wish-es bringing.

Phœ - be fair, and bold Bil - lee, To each good wish - - es, to each good wish-es bringing.

Phœ - be fair, and bold Bil - lee, To each good wish - - es, to each good wish-es bringing.

(enter Crab.)

CRAB.

What means this

mf

re - vel - ry I pray? What means this re - vel - ry I pray?

tr

f CHORUS.

To - day, to - day is ho - li - day, We'll keep it in the us - ual way.

To - day, to - day is ho - li - day, We'll keep it in the us - ual way.

To - day, to - day is ho - li - day, We'll keep it in the us - ual way.

CRAB.
Moderato.

Yes, as you say, in the us - ual way.

Moderato.

When the vil - lag - er has a ho - li - day, He keeps it in the

CRAB.

us-ual way, And joy-ous-ly ca - rou - ses,

From morning un - til night, To

CHORUS.

Ca - rou - ses!

Ca - rou - ses!

Ca - rou - - ses!

drink is his de-light, He's the pride of the pub - lic hou - - ses, From morning un - til night, To

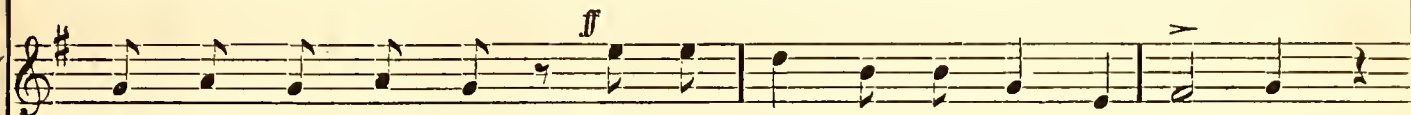
From morning un - til night, To

From morning un - til night, To

From morning un - til night, To



drink is his de - light; He's the pride of the pub - lic hou - ses. When



drink is his de - light; He's the pride of the pub - lic hou - ses.



drink is his de - light; He's the pride of the pub - lic hou - ses.



drink is his de - light; He's the pride of the pub - lic hou - ses.



filled with ale and beer, Then he knows no fear, And the



CRAB.

f

law of his coun - try scorn - - ing, And the law of his coun - try

CHORUS.

Sopranos.

f

And the law of his coun - try

Tenors.

f

And the law of his coun - try

Basses.

f

And the law of his coun - try

scorn - - ing. By the con - - sta - - ble he's caught, And

scorn - - ing.

scorn - - ing.

scorn - - ing.

CRAB.

rall - - - - *en* - - - -

to the lock - up brought,

To re - flect up - on his sentence in the morn - ing, To re -

CHORUS.

To re -

To re -

To re -

rall - - - - *en* - - - -- - - *tan* - - - - *do.**a tempo.*

- flect up - on his sen - tence in the morn - ing.

From morning un - til night, To

- flect up - on his sen - tence in the morn - ing.

- flect up - on his sen - tence in the morn - ing.

- flect up - on his sen - tence in the morn - ing.

a tempo.- - - *tan* - - - - *do.**p**p*

drink is his de-light; He's the pride of the pub - lic hou - - ses. From morning un - til night, To

From morning un - til night, To

From morning un - til night, To

From morning un - til night, To

p

ff *Grandioso.*

drink is his de - light; He's the pride of the pub - lic hou - ses.

ff

drink is his de - light; He's the pride of the pub - lic hou - ses.

ff

drink is his de - light; He's the pride of the pub - lic hou - ses.

ff

drink is his de - light; He's the pride of the pub - lic hou - ses.

ff

CHORUS.

f

Ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, To -

f

Ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, To -

f

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, To -

Tempo lo.

cres.

f

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep, we'll keep it in the us - ual way,

ring - ing, While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

ring - ing, While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

While wed - ding bells are ring - ing, We'll drink the health, with three times three, Of

Phœ - be fair, and bold Bil - lee, To each good wish - - es, To each good wish-es bringing, To -

Phœ - be fair, and bold Bil - lee, To each good wish - - es, To each good wish-es bringing, To -

Phœ - be fair, and bold Bil - lee, To each good wish - - es, To each good wish-es bringing, To -

- day, to - day is ho - li - day, To - day, to - day is ho - li - day, To - day, to -

- day, to - day is ho - li - day, To - day, to - day is ho - li - day, To - day, to -

- day, to - day is ho - li - day, To - day, to - day is ho - li - day, To - day, to -

ff

- day is ho - - - - li - - - - day!.....

- day is ho - - - - li - - - - day!.....

- day is ho - li - day, is ho - - li - - day!.....

ff *dim.*

(exeunt.)

pp

CRAB. The desponding villain—How to prevent the marriage—
ELIZA DALSEY—Why she is still a widow—**CRAB's** declaration of love for **PAEBE** frightens **ELIZA**.
 First appearance of the virtuous gardener, **WILLIAM TAYLOR**.

His self-depreciation—His merits recognized by his old school-master, "Spare the rod and spoil the child"—**CRAB** is off to his duty.

The value of friendship—The pleasures of moral gardening described in the song.

THE VIRTUOUS GARDENER.

No. 2. BALLAD.

Billee Taylor.

BILLEE.

Allegretto.
Sra
mf *p*

1. Let oth - ers prate of
 2. The seeds I sow are

grand es - tate, I en - vy not such sta - tion; With hoe and spade, tho' un - der - paid, I fol - low my vo -
 sure to grow, The trees I plant all flour - ish; And near and far, my pot - herbs are Well known sick folks to

- ca - tion. I would not be a mil - lionaire, A bish - op, ba - ro - net, or lord, For
 nour - ish. I deft - ly turn the new mown hay, Or neat - ly trim the fair green sward; I

wealth and rank I do not care, Since vir - tue, since vir - tue is its own re - ward. With my
work for eight-teen-pence a day, Since vir - tue, since vir - tue is its own re - ward. With, &c.

staccato.

ro - ses, and my li - lies, and ge - ra - ni - ums ; My ap - ples and my cherries, and my currants, and my plums ; My po -

8va

- ta-toes and my turnips, and my fine bro-co-li : Who such a vir - tu - ous gard'ner as I?.....

rall - - en - - tan - do.

colla voce.

a tempo.

Who such a vir - tu - ous gard - 'ner as I?

fz

The fatal passion of Miss ARABELLA LANE for her father's retainer—Urged by the nearness of the hour when he will be wedded to another, she endeavors to awaken a spark of interest for herself in WILLIAM's heart, and finally throwing aside all maidenly reserve, joins in

"IFS AND ANDS."

No. 3. DUETT.

Arabella and Billee. (M. S. and T.)

p dolce.

Andante Moderato.

ARABELLA. 1. If you were a mai - den,
BILLEE. 2. If you were a lov - er,

p dolce. *ritard.* *p*

and I was a youth, My voice, with love, la - den should whis - per all the truth; How
and I dam - sel fair, Quick - ly you'd dis - cov - er that I'd no love to spare;

appassionato. *cres.* *ritard.*

I loved you with passion, how you were my joy, If you were a maiden, and I was a boy.
If my troth were plighted, pray'r's you'd vain employ, If I were a maiden, and you were a boy.

cres. *colla voce.*

ARABELLA, 2d time BILLY

Allegretto.

Would you say no, no, no! Ah! my poor heart beats so,
It would be no, no, no! Tho' it might grieve you so, It

BILLY, 2d time ARABELLA.

Allegretto. No, no, no! No, no, no!
No, no, no! Woe, woe, woe!

p *cres.*

Would you say yes, yes, yes! Ah! con - fess, Ah! con - fess! Oh! tell, I pray, I
could -'nt be yes, yes, yes! I con - fess, I con - fess! Tho' you might pray, might

Ah! yes, I'll con - fess!
Say yes! say yes!

p

appassionato. *p* *2d time small notes.*

pray! Tell me what would you say? No, no, no, or yes, yes, yes!
pray! I still should say, should say No, no, no, not yes!

Oh! don't, pray! This is what I would say, Not yes!
What would you say? Tell me, what would you say? No, yes, yes, yes!

p

mf 1o.

No, no, no, or yes, yes, yes.
 No, no, no, not
 Not yes, yes, yes.
 Not

mf *cres.* *dim*

2o.

yes, yes, yes! No, no, no, no, no, no, no, no,
 yes, yes, yes, yes, yes, yes, yes, yes, yes! Oh! say

rall *p* *rall. p*

- en - tan - do.

pp *dim.*

no, no, no!.....
 yes, yes, yes!.....

pp *dim.* *lento.* *ppp* *dim.*

CHORUS OF CHARITY GIRLS.

AND

SONG.—“Peerless Phœbe.”

No. 4.

WILLIAM is proof against temptation—ARABELLA's despair. | Enter Phæbe's Schoolfellows, the Charity-girls.

Tempo di Valse.

mf scherz.

rit. *a tempo.*

p (CHARITY GIRLS.)

Though we're bred up - on char - i - ty, We have plen - ty hi - lar - i - ty, We

p

none of us whimper, or murmur, or sob; We stick to our let - ters, are po-

lite to our bet - ters, And our manners we show by our char - i - ty bob, bob,

bob, bob, bob! Our char - i - ty bob bob, bob, bob, bob, Our

char - i - ty bob!

Sya

SONG.—PEERLESS PHOEBE.

Moderato.

SUSAN.

Of all the girls, the choic-est sam-ple As-sur-ed-ly is

mf *p*

This system contains the first five measures of the song. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first measure is a whole rest for the vocal line. The piano part begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Phoe-be, To each one she's a bright ex-am-ple, Who and what-ev-er she be. At

This system contains the next five measures. The vocal line continues with a melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

rule of three she is the best, With her, dates are a plea-sure, At his-to-ry she's

This system contains the next five measures. The vocal line continues with a melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

cle-ver-est, In fact she is a treas-ure. To a Duke or a Marquis she

rit. *Tempo di Valse.* *mf*

This system contains the final five measures of the song. It includes a tempo change to *Tempo di Valse* and a dynamic marking of *mf* (mezzo-forte). The key signature and time signature remain the same.

ought to be wed, Or a Squi - re of high - est de - gree, But

tr

she pre - fer'd Wil li - am Tay - lor in - stead, A sim - ple young

CHARITY GIRLS.

(Giggling.)

mf SUSAN.

gar - den - er he. He, he, A sim - ple young gar - den - er

cres.

mf

cres.

cres.

SUSAN.

f

he..... To a Duke, or a Mar - quis she ought to be

CHARITY GIRLS.

To a Duke, or a Mar - quis she ought to be

f

wed, Or a Squi - re of high - est de - gree, But she pre - fers

wed, Or a Squi - re of high - est de - gree, But she pre - fers

Wil - li - am Tay - lor in - stead, A sim - ple young gar - den - er

Wil li - am Tay - lor in - stead, A sim - ple young gar - den - er

(CH. GIRLS, *Giggling.*) *f* SUSAN.

he. He, he, A sim - ple young gar - den - er he.....

he. He, he, A sim - ple young gar - den - er he.....

Allegro.

SUSAN.

Here she

*Allegro.**p scherz.*

comes, let's run to meet her!

CH. GIRLS.

Here she

Here she

(Enter Phoebe.)

PHOEBE.

comes, let's warm - ly greet her!

Yes, school - fel-lows, I am

comes, let's warm - ly greet her!

here! Thanks for your wel - come dear!

SUSAN & GIRLS.

f As it

con espressione.
PHOEBE.

Ah!

is your wed - ding day, We all of us are gay.

rall.

yes, it is my wed - ding day, Ah! yes it is my wed - ding

p Your wed - ding

colla voce.

THE TWO RIVERS.

Phœbe and Susan.

No. 5. SONG.

*Andante con espressione.*PHŒBE. ♩ *p*

day.

*Andante con espressione.*1. Up -
2. Up -
 ♩

on her wed - ding day, they say, A girl stands 'twixt two streams of life, One
on the mor - row's tide they float, To cleave for aye their un - known way, And

is the Mai - den yes - ter - day, The oth - er is the mor - row Wife, The
is this bark a sa - fer boat, Than that which bore her yes - ter - day? There

stream that bore her safe be - fore, She leaves, to brave a stran - ger tide, The
may, per - haps, be sad re - gret, There may be joy for ful - filled dreams, But

bark that waits up - on the shore, Is steered by him who calls her "bride." Ye-
nev - er can the wife for - get The day on which she changed the streams. Ye-

cres. rit. *dim.* *p dolce.*

cres. *dolce.*

PHOEBE.
o, Ye - o, to - geth - er they go, In the gen - tle sum - mer wea - - ther, Ye-

CH. GIRLS.
Ye - o, Ye - o, Ye - o..... Ye - o

cres. *cres.*

o, Ye - o, in the win - ter snow, In sun - shine or storm to - ge - ther!

Ye - o, Ye - o,..... Ye - o, Ye - o, Ye - o,....

f

PHOEBE.

2

Ye - o, Ye - o,..... Ye -

Ye - o, Ye - o,

p *cres.*

ad lib *tr*

o,..... Ye - o!.....

cres. Ye - o!.....

cres. *dim.* *rit.*

Tempo di Valse.

SUSAN.

CHARITY GIRLS.

To a Duke, or a

Yes, Yes, Yes, To a Duke, or a

Tempo di Valse.

p *f*

Mar - quis she ought to be wed, Or a Squi - re of high - est de -

Mar - quis she ought to be wed, Or a Squi - re of high - est de -

gree, But she pre - fers Wil - li - am Tay - lor in -

gree, But she pre - fers Wil li - am Tay - lor in -

tr

(Giggling.) *f*

stead, A sim - ple young gar - den - er he. He, he, A *f*

stead, A sim - ple young gar - den - er he. He, he, A



con forza.

sim - ple young gar - den - er he.....

sim - ple young gar - den - er he.....

con forza. *p*



Who will keep the girls in order now? No one. Who will set a good example? No one. Who will win the prizes? No one.

PHOEBE'S precepts—

"Always seem to be modest and bashful, yet wise, Remember the value of using your eyes; Recollect, too, that money's not easily met, And always accept every offer you get. Be polite to all—grandmammas, sisters, and mothers, For they've all of them grandsons, or own sons, or brothers.

And never forget the chief object in life, Is to quickly be settled—a well-to-do wife."

The wedding gifts of the simple village maiden — The approach of SIR MINCING LANE and CAPTAIN FLAPPER is signalled by SUSAN—A modest reception—CAPTAIN FLAPPER likes the parish and parishioners—He admires the bride—A contented and grateful peasantry—The simple manners of the country—What PHOEBE FAIRLEIGH may become if WILLIAM follows the example of SIR MINCING LANE, who is essentially

THE SELF-MADE KNIGHT.

Sir Mincing Lane.

No. 6. SONG.



SIR MINCING LANE.

1. Ma - ny years a - go, I made a start With noth - ing, as a gro - cer's
 2. My mas - ter died, And his wi - dow for - lorn, I sur - vey'd with a kind - ly
 3. Of the Ci - ty of Lon - don, Sheriff I was, When we feast - ed the King and

boy, I car - ried round par - cels in a light spring cart, And served out pick - les and
 eye, She was not what is called a beau - ty born, Nor an an - gel from the
 court, And his Ma - jes - ty made me a knight, be - cause He es - teem'd our tur - tle and

soy, sky; port. By dint of as - sid - u - i - ty, and dex - t'rous hand, I rose a cash - ier to
 When I told my love, she bestowed her hand, And her for - tune my bride to
 I ob - tain'd a coat of arms of gor - geous air, And a first rate ped - i -

be, For I al - ways mix'd the su - gar with sand, And sloe leaves sold for
 be, She was meant, a - las, for a bet - ter land, And did - n't live long with
 gree, Which proves that my an - ces - tors Prin - ces were, But they had - n't got L. S.

mf tea, For a self - made man you see in me, Not born of the a - ris -
 me,
 D. *mf*

to - cra - cee. It's a feather in my cap, That I nev - er cared a rap, How I

Sir M. *cres.*

CHORUS.

Sopranos. *f*For a
Tenors. *f*For a
Basses. *f*

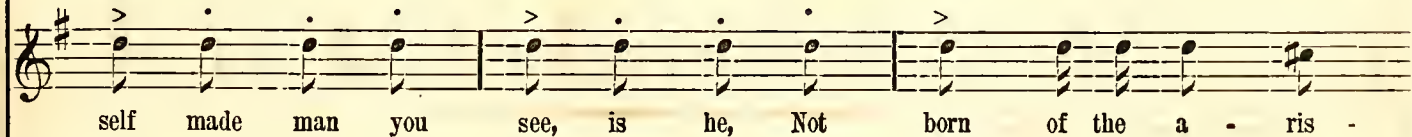
For a

*cres.**f**f*

S.



T.



B.



to - cra - cee, It's a fea - ther in his cap, That he nev - er cared a rap, When he

to - cra - cee, It's a fea - ther in his cap, That he nev - er cared a rap, When he

to - cra - cee, It's a fea - ther in his cap, That he nev - er cared a rap, When he

cres. ga - ther'd up his L. S. D., his L. S. D. *ff*

cres. ga - ther'd up his L. S. D., his L. S. D. *ff*

ga - ther'd up his L. S. D., his L. S. D. *ff*

cres. *ff*

f

The Villagers are to eat, drink, and be merry, at SIR MINCING's expense. He cannot fail to be popular. PHŒBE's soliloquy.—Her determination and strong will expressed in the song.

THE GUILLESS ORPHAN.

No. 7. SONG.

Phœbe.

mf Scherz.

ritard.

The piano introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The tempo is marked *Scherz.* and the dynamic is *mf*. The second system ends with a *ritard.* marking.

♩ PHŒBE. *ad lib.*

1. An or - phan, in - no - cent of guile, I am a bash - ful crea - ture; Since
2. When Wil - liam his love dis - closed, My hand in his hand clasp - ing, To

p

The vocal melody for Phœbe's soliloquy begins with a treble clef and a key signature of one sharp (F#). The first system of music has four measures. The piano accompaniment begins with a bass clef and a key signature of one sharp. The first system of piano music has four measures. The dynamic is marked *p*.

(Curtseys.)

mo - des - ty, the neigh - bors style My most con - spic - uous fea - ture. "Oh!
fly, I felt the most dis - posed, And scarce could speak, for gasp - ing; I

The second system of music has four measures. The piano accompaniment has four measures. The dynamic is marked *p*.

thank you, ma'am!" or, "thank you, sir!" I re - ply to each in the hum - blest tone. What
am not sure what can I say! I mur - mur'd low, in a fal - t'ring tone, "Oh!

oth - ers like, I'm sure to pre - fer, With a "please" to him, and a "please" to her.
you must not please go a - way! Well, - if you must, - per - haps I may!"

ritard.

cres. *rit.*

Tempo di Valse.

Ah!..... though I an - - swer so, Yet they do not
Ah!..... though I an - - swer'd so, Yet he does not

Tempo di Valse. *Sva*

p

know That I've got a strong will of my own!..... Though I
kuow That I've got a strong will of my own!..... Though I

Sva *cres.* *mf*

an - swer so, Yet they do not know That I've got a strong will of my
 an - swer'd so, Yet he does not know That I've got a strong will of my

8va

colla voce.

Tempo Primo 1st.

own!
own!

f

ritard.

Allegro. 2d.

own!
own!

f Allegro.

accel.

f

CAPTAIN FLAPPER on the prowl—The abrupt love-making of the Sea-rover—PHOEBE is flattered by the CAPTAIN'S condescension—FLAPPER offers to meet the bridegroom in single combat—He salutes the bride, who returns the salute—The mutiny must be suppressed—A respectful scream—Some one comes—Discretion the better part of valor—CRAB to the rescue—His pleadings useless—A blow!—Revenge upon WILLIAM TAYLOR is the idea of CRAB, ARABELLA, and FLAPPER.

REVENGE, REVENGE!

No. 8. TRIO.

Arabella, Capt. Flapper, and Crab.

(Together, in mock tragic style.)

Allegro.

Piano introduction for the Trio. The music is in 2/4 time, key of B-flat major. It features a lively melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

ARABELLA. *Misterioso.*

Vocal line for Arabella. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

Revenge, revenge, and re - tri - bu - tion Up - on young Wil - li - am's head shall fall! From

CAPT. FLAPPER.

Vocal line for Capt. Flapper. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

Revenge, revenge, and re - tri - bu - tion Up - on young Wil - li - am's head shall fall! From

CRAB.

Vocal line for Crab. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

Piano accompaniment for the Trio. The music is in 2/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano).

Vocal line for Arabella. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

us he'll get no ab - so - lu - tion, Un - til he dear - ly pays for all.

Vocal line for Capt. Flapper. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

us he'll get no ab - so - lu - tion, Un - til he dear - ly pays for all.

Vocal line for Crab. The melody is in 2/4 time, key of B-flat major. It begins with a half note rest, followed by a series of eighth and quarter notes.

Piano accompaniment for the Trio. The music is in 2/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte).

FLAPPER.

ARABELLA.

You will par - don, I am ve - ry sure, the ques - tion, But what is it you in - tend to do? Can

CRAB.

ARA.

no one give us, now, a bright sug - ges - tion? A plan, I think, that I have got, will do! What

ritard. FLAPPER.

CRAB. *p* *Misterioso.*

(Whispers to FLAPPER.)

is it? Speak, I pray! What is it? Pri - thee say! This is it.

*p**dim.*

FLAPPER.

CRAB.

(Whispers to ARABELLA.)

Oh! de - light - ful! Oh! de - light - ful! This is it.

cres.

ARABELLA.

f

Oh! how frightful! Oh! how frightful!

FLAPPER.

f

Oh! how frightful!

If

CRAB.

*f**p*

Oh! how frightful! No sur - er plan could e'er be carried.

*f**p*

'Tis true, so my consent I give, For, were he wed, I could not live; I

not, re- member, he'll be married!

cres.

pp

could not live. Hush! hush! si-lence! not a word!

pp

We could not live; We could not live. Hush! hush! si-lence! not a word!

pp

We could not live; We could not live. Hush! hush! si-lence! not a word!

p

pp stacc.

fz *fz* *pp*

Hush! hush! let no one hear the plot! Hush! hush! we may be o-verheard! Hush! hush! till

fz *fz* *pp*

Hush! hush! let no one hear the plot! Hush! hush! we may be o-verheard! Hush! hush! till

cres.

fz *fz* *pp*

Hush! hush! let no one hear, let no one hear the plot! Hush! we may be o-verheard! Hush! hush! till

fz *fz* *pp*

pp *ff*

our revenge we've got. Hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush!

pp *ff*

our revenge we've got. Hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush!

pp *ff*

pp stacc. *ff p*

pp

hush! hush!

pp

hush! hush!

pp

dim. *pp*

ff *ff* *pp* *ff* *fff*

They go stealthily to work—Hush ! Hush ! Hush ! The happiness of the bride and bridegroom—Their mutual confession—They retire to prepare for their nuptial ceremony. SUSAN announces real man-of-war's men—The crew of His Majesty's ship Thunderbomb, led by the bold bo's'n, BEN BARNACLE—They sing the praises of their vessel.

THE GALLANT THUNDERBOMB.

No. 9. SAILOR'S CHORUS.

(T. & B.)

Marziale.

The piano introduction consists of three systems of music. The first system is marked *mf* and features a lively melody in the treble clef with eighth and sixteenth notes, and a supporting bass line with chords and single notes. The second system begins with a *cres.* (crescendo) marking and builds in intensity, with the treble part becoming more complex. The third system concludes the introduction with a *ff* (fortissimo) marking, featuring bold chords and a driving bass line.

CHORUS.

Tenors.

She can swim like a duck, And her flag's nev - er struck, But has

Basses.

She can swim like a duck, And her flag's nev - er struck, But has

The chorus is written for Tenors and Basses. The vocal parts are on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "She can swim like a duck, And her flag's nev - er struck, But has". The piano part provides a harmonic foundation with chords and moving lines, marked with a *f* (forte) dynamic.

cap - tured full ma - ny a prize, boys! Not a ship in the fleet with

cap - tured full ma - ny a prize, boys! Not a ship in the fleet with

her can com - pete; She can whip a - ny foe twice her size, boys!.... Heave,

her can com - pete; She can whip a - ny foe twice her size, boys! Heave,

cres.

ho!.... Heave, ho! When the big guns blow, When the skulk - ers with af - fright are

ho! Heave, ho! When the big guns blow, When the skulk - ers with af - fright are

dumb, boys! Why, she'll wea-ther a - ny sea, If you'll on - ly let her be; There's no

dumb, boys! Why, she'll wea-ther a - ny sea, If you'll on - ly let her be; There's no

craft like the Thun - der - bomb, boys! There's no craft like the

craft like the Thun - der - bomb, boys! There's no craft

Thun - der - bomb, there's no craft like the Thun - der - bomb, boys! Why, she'll

like the Thun - der - bomb, like the Thun - der - bomb, boys! Why, she'll

weather a - ny sea, If you'll on - ly let her be, There's no craft like the Thun - der -

weather a - ny sea, If you'll on - ly let her be, There's no craft like the Thun - der -

- bomb, *ff* Thunderbomb, boys!

- bomb, Thunderbomb, Thunderbomb, boys!

ALL ON ACCOUNT OF ELIZA.

No. 10. ROMANCE.

Ben Barnacle.

BARNACLE'S inquiries— SUSAN'S question, "What brought you here, Eliza?"

MARCATO.

Piano. *mf* *f*

BEN BARNACLE.

p *f*

1. The yarn as I am a-bout to spin, Is all on account of E - li - za, I'll
2. I've nearly been blown a - way in a gale, All on account of E - li - za, And I've

p *f* *p*

mf *mf* *p*

tell you how I was ta-ken in, All on account of E - li - za; She
al-most been eat - en up by a whale, All on account of E - li - za; I've had

rit. *a tempo.* *rit.*

said that she'd ev-er be true to one, But she bolted a-way with a son of a gun! So I
sword cuts by dozens, And I've been shot thro' I've had yellow fe-ver, and al - so the blue; I've been

cut my stick, and to sea I run; All on account of E - li - za.
bit-ten by sharks, and by crocodiles, too; All on account of E - li - za.

CHORUS.

SOPR.
All on account, all on account, all on account of E - li - za,
TENOR.
All on account, all on account, all on account of E - li - za,
BASS.

He cut his stick, and to sea he run; All on account of E - li - za.
He's been bitten by sharks, and by crocodiles, too;

He cut his stick, and to sea he run; All on account of E - li - za.
He's been bitten by sharks, and by crocodiles, too;

p

3. My du-ty is now, smart lads to press; All on account of E - li - za, If
 4. I've courted the la - dies, all thro' my life; All on account of E - li - za, But

p *f* *p*

mf

they say "No!" why I say "Yes!" All on account of E - li - za; So
 never could steer to the pro - per wife; All on account of E - li - za; I've

mf *p*

rit. *a tempo.*

look up, my mess-mates, some boys for thesea, And if to your summons they do not a - gree, Why,
 kiss'd, and I've hugg'd them in ev' - ry port, The fat and the lean, the tall and the short, But,

rit.

shiv-er my timbers, just tell'em from me, That it's all on account of E - li - za.
 Somehow or other, they wasn't my sort; All on account of E - li - za.

CHORUS.

SOPR.

All on account, all on account, all on account of E - li - za;
 All on account, all on account, all on account of E - li - za;
 All on account, all on account, all on account of E - li - za;

rall - en - tan - do.

Why shiv - er my timbers, just tell'em, says he, That it's All on account of E - li - za.
 But, somehow or oth-er, they wasn't my sort;
 Why shiv - er my timbers, just tell'em, says he, That it's all on account of E - li - za.
 But, somehow or oth-er, they wasn't my sort;

WEDDING CHORUS.

No. 11.

(S, S, T, & B.)

*Andante Moderato.*SOPRANOS. *f*

Hark! the merry marriage bells! Ding-a-ding-dong! ding-a-ding!

TENORS. *f*

Hark! the merry marriage bells! Ding-a-ding-dong! ding-a-ding!

BASSES. *f*

Hark! the mer - ry mar - riage bells!

Andante Moderato.

Joy and hope their music tells; Ding-a-ding-dong, ding-a-ding! When the parson's task is done,

Joy and hope their music tells; Ding-a-ding-dong, ding-a-ding! When the parson's task is done,

Ding, dong, ding, dong, Ding, dong, ding! ding, dong,

rall - en - ten

When the plight-ed pair are one, O'er the mead and thro' the glen, Will resound the clerk's A - men, the

ding, dong, ding, dong, Ding, dong, ding, dong,

do,

clerk's A - men. Hark! the merry marriage bells! Ding-a-ding dong! ding-a-ding! Joy and hope their music tells

clerk's A - men. Hark! the merry marriage bells! Ding-a-ding dong! ding-a-ding! Ding, dong, ding, dong,

ding, dong, ding. Hark! the mer - ry mar - riage bells! Ding, dong, ding, dong,

f Lento.

Ding a ding dong ding a ding, ding dong ding dong ding dong ding, ding dong ding dong

Ding dong ding a dong, ding dong ding dong ding dong ding, ding dong ding dong

Ding dong ding dong ding dong ding ding, ding dong

f Lento.

ding dong ding dong ding.

ding dong ding dong ding.

(Enter Pressgang.)
Misterioso.

Marcato. *p* *pp* *tr*

tr

FINALE.

No. 12.

The arrest of WILLIAM TAYLOR!—BARNACLE is sympathetic, but unyielding to all entreaties—CRAB, the man of peace, is also bound for a man-of-war.

BILLEE.

BEN BARNACLE.

'Tis hard by fate thus to be part - ed. Cheer up, messmate! don't be down-

- heart - ed,

For I, like you, leave love and beau - ty, A - board our craft

to do my

Marcato.

du - ty.

Fall in!

close up!

we must a - way!

we must a - way!

PHOEBE. *Andante con Espressione.*

Allegro Moderato.

Stay [for one moment, pri-thee, stay,..... Oh, Wil - li - am, when you're on the sea, You'll

p

Detailed description: This block contains the first system of the musical score for Phoebe. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is 'Andante con Espressione'. The lyrics are 'Stay [for one moment, pri-thee, stay,..... Oh, Wil - li - am, when you're on the sea, You'll'. Below the vocal line is a piano accompaniment in bass clef, also in F# major and common time. The piano part begins with a half note chord (F# and C) and then continues with a steady eighth-note accompaniment. A dynamic marking 'p' (piano) is placed below the piano part.

think, my love, sometimes of me; O, prom-ise me, O say you will, My love, my own, my

Detailed description: This block contains the second system of the musical score for Phoebe. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'think, my love, sometimes of me; O, prom-ise me, O say you will, My love, my own, my'. The musical notation includes various note values, rests, and accidentals, with the piano part providing harmonic support.

BILLEE.

dar - ling Bill. Yes, un - to you I'll be ev - er true, My con-stant thought shall

Detailed description: This block contains the first system of the musical score for Billee. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is 'Allegro Moderato'. The lyrics are 'dar - ling Bill. Yes, un - to you I'll be ev - er true, My con-stant thought shall'. Below the vocal line is a piano accompaniment in bass clef, also in F# major and common time. The piano part begins with a half note chord (F# and C) and then continues with a steady eighth-note accompaniment.

be of you; And though for years I may'nt be seen, You'll keep, I know, my

Detailed description: This block contains the second system of the musical score for Billee. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'be of you; And though for years I may'nt be seen, You'll keep, I know, my'. The musical notation includes various note values, rests, and accidentals, with the piano part providing harmonic support.

PHOEBE.

mem - 'ry green. I will! how e - ver

Sop.

Tenor.

Bass.

His mem - 'ry green.

His mem - 'ry green.

His mem - 'ry green.

mf *f* *p*

far you range, My love for you shall nev - er change. I will! how - e - ver

She will! how - e - ver

She will! how - e - ver

f *f* *f*

stac. *f*

far you range, My love for you shall ne-ver, ne-ver, ne-ver, ne-ver, ne-ver change.

far you range, Her love for you shall ne-ver, ne-ver, ne-ver, ne-ver, ne-ver change.

far you range, Her love for you shall ne-ver, ne-ver, ne-ver, ne-ver, ne-ver change.

Allegretto. *p* BILLEE.

Should

PHEBE. BILLEE.

I come back with-out e-ver a leg, Still I'll be true to you;..... Should I

PHOEBE. BILLEE.

stump a - bout on a wood - en peg, Still I'll be true to you..... Should I

be be - reft of the sight of my eyes, Should cuts on my arms have re - duced their size, Should I

ritard. PHOEBE.

come back to you with a par - cel of lies; Still I'll be true to you.....

colla voce. *p*

Sop.

Still she'll be true to you,

Still she'll be true to you,.... Should you be be-reft of the

Tenor.

Still she'll be true to you, old man,

Still she'll be true to you,.... Should you be be-reft of the

Bass.

mf

sight of your eyes, Should cuts on your arms have re - duced their size, Should I come back to her with a

sight of your eyes, Should cuts on your arms have re - duced their size, Should I come back to her with a

par - cel of lies, Still she'll be true to you.

par - cel of lies, Still she'll be true to you.

SIR MINCING. FLAPPER.

Come, what's all this? His war - rant see!

ARABELLA. (*Imploringly.*)

O fa - ther, fa - - ther, save him,

p CRAB.

SIR MINCING.

save..... him!.... Fa - ther, save him! and save me!.. Your au

ELIZA. to BEN.

- thor - i - ty, sir, I can-not re - fute, And his Ma-jes - ty's right I shall not dis-pute. Which your

BEN.

ritard.

ARABELLA.

con - duct, Ben, is that of a brute. Your hard words, E - li - za, my sen - ti - ments suit. Oh,

colla voce.

what have I done? Oh, what have I done? My sor - row's a - cute!

8va lower.

*Allegro Marziale.**f* BEN.

Shoulder up! fall in! my hear - ties all,

BEN.

We must back to the sea at

du - ty's call, at du - ty's call, at du - ty's call. Now

CHO. Sop.

They must back to the sea at du - ty's call, at du - ty's call.

Tenor.

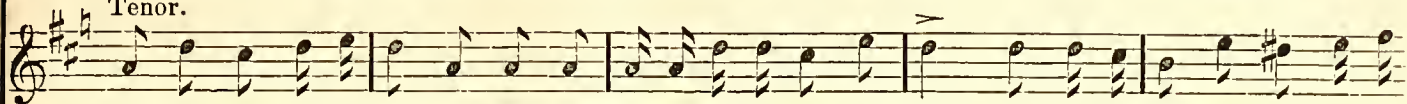
at du - ty's call, at du - ty's call. Now

Bass.

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system shows the vocal parts (Soprano, Tenor, Bass) and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The piano part features a strong, rhythmic accompaniment with a variety of dynamics including *f* (forte), *p* (piano), and *cres.* (crescendo). The vocal parts are written in a key of two sharps (D major) and a 2/4 time signature. The tempo is marked *Allegro Marziale*.



brave boys, off, for the long boat waits, And we must cruise upon the brine, oh, But we'll soon come back on a
Tenor.



brave boys, off, for the long boat waits, And we must cruise upon the brine, oh, But we'll soon come back on a
Bass.



home - ward tack, With our pock - ets full of rhi - no, With a fav - 'ring gale we



home - ward tack, With our pock - ets full of rhi - no, With a fav - 'ring gale we



shall set sail, When the canvas taut will swell, oh, So here's a parting glass, and a kiss for ev-'ry lass, And to

shall set sail, When the canvas taut will swell, oh, So here's a parting glass, and a kiss for ev-'ry lass, And to

ev - 'ry one a long fare - well, a long fare - well, oh! With a fav - 'ring gale we

Sop. *ff* (*Principals also.*)

Tenor. *ff*

Bass. *ff*

ev - 'ry one a long fare - well, a long fare - well, oh! With a fav - 'ring gale we

shall set sail, When the can - vas taut will swell, oh; So here's a part - ing glass, and a

shall set sail, When the can - vas taut will swell, oh; So here's a part - ing glass, and a

kiss for ev - 'ry lass, And to ev - 'ry one a long fare - well, a long fare -

kiss for ev - 'ry lass, And to ev - 'ry one a long fare - well, a long fare -

- well, oh! A - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

- well, oh! Fare - well, fare - well, Fare - well, fare - well, fare - well, fare

- well, oh! Hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo

- well, oh! A - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

- way, a - way, a - way, a - way, a - way, a - way, a - way, a -

- well,..... fare - well,..... fare -

- ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! hoo - ray! h

- way, a - way, a - way, a - way, a - way, a - way, a - way, a -

- way,..... A - way,..... a - way !

- well,..... Fare - well,..... fare - well !

- ray !..... Hoo - ray ?..... hoo - ray !

- way,..... A - way, a - way !

cres.

ff

ff

8va

8va

Ben Marcato.

End of Act I.

BACK AGAIN.

No. 13. OPENING CHORUS. (S. S. T. B.)

SCENE—At Portsmouth—The harbour in the distance.

The musical score is written for a four-part vocal chorus (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 2/4 time. The score consists of five systems of music. The piano part features a variety of textures, including arpeggiated chords, block chords, and moving lines. Dynamics include *f* (forte), *fz* (forzando), *p* (piano), and *dim.* (diminuendo). The vocal parts enter in the first system with a melody that is repeated and varied throughout. The final system includes the lyrics "cres -", "cen", and "do." under the vocal lines.

f fz fz p fz

fz p

dim.

cres - cen do.

CHORUS.

Back a - gain! Back a - gain! Tho' so far they roam, Sail-ors will be con-stant still,

Back a - gain! Back a - gain! Tho' so far they roam, Sail-ors will be con-stant still,

Back a - gain! Back a - gain! Tho' so far they roam, Sail-ors will be con-stant still,

Back a - gain! Back a - gain! Tho' so far they roam, Sail-ors will be con-stant still,

Wel-come, wel-come home. Back a - gain! Back a - gain! Af - ter vic-to - ree....

Wel-come, wel-come home. Back a - gain! Back a - gain! Af - ter vic-to - ree....

Wel-come, wel-come home. Back a - gain! Back a - gain! Af - ter vic-to - ree ...

Wel-come, wel-come home. Back a - gain! Back a - gain! Af - ter vic-to - ree ...

Van-quish-ers of France and Spain, Ru - lers of the sea. Far they roam, far they roam Wel-come

Van-quish-ers of France and Spaiu, Ru - lers of the sea. Far they roam, far they roam Wel-come

Van-quish-ers of France and Spain, Ru - lers of the sea. Far they roam, far they roam Wel-come

The first system consists of three vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal parts enter with the lyrics 'Van-quish-ers of France and Spain, Ru - lers of the sea. Far they roam, far they roam Wel-come'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

home, welcome home, welcome home, wel - come home.....

home, welcome home, welcome, wel - come home.....

home, welcome home, welcome home, wel - come home.....

The second system continues the vocal and piano parts. It features a piano *f* marking. The vocal parts repeat the phrase 'home, welcome home, welcome home, wel - come home.....'. The piano accompaniment includes a piano *f* marking and a piano *ff* marking. The system concludes with a final chord and a repeat sign.

BALLET MUSIC.

INTRODUCTION.

Allegretto.
mf

cres.
p con grazia.

1o.
2o.
mf





BLACK COOK'S DANCE.





THE POOR, WICKED MAN.

No. 14. SONG.

(Crab.)

The Terpsichorean revels natural to the British tar. CRAB, the mariner—his profession changes but his character the same—No villainy to do.

Allegro Moderato.

Piano introduction in 2/4 time, marked *f* and *p*. The music is in B-flat major and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

CRAB.

Vocal melody and piano accompaniment for the first two lines of the song. The vocal line is in B-flat major and 2/4 time. The piano accompaniment provides a steady harmonic support.

1. I'm a vil-lain of the deep-est dye, Or rath-er I should like to
2. When a ped-a-gogue, I'd oft-en wish, To give priz-es to the worst at

Vocal melody and piano accompaniment for the next two lines of the song. The vocal line continues the melody, and the piano accompaniment remains consistent.

be, No mat-ter tho' how hard I try, I nev-er get an op-por-tu-ni-
school, The good boys I would long to swish, But I could not ear-ry out the

Vocal melody and piano accompaniment for the final two lines of the song. The vocal line concludes the piece, and the piano accompaniment provides a final harmonic support.

- tee. So my life re-sembles taste-less salt, Or gin-ger-bread that has no spice. But
rule. To scout-le ships I'd like to try, A trait-or's game I think is nice. Such

ritard.

real - ly it is not my fault, I'd do a - ny - thing to plunge in
thoughts are all, a - las! "my eye," I can - not steep my - self in

ritard.

Allegretto. p

vice. For I'm such an un - for - tu - nate vil-lain, A Bor - gi - a born out of

Allegretto. >

time.... Is there nev-er a plan for a poor wick-ed man, To ac - com-plish some ter - ri - ble

crime..... I'm such an un - for - tu - nate vil-lain, A Bor - gi - a born out of

f *Stacc.*

time..... Is there nev-er a plan, for a poor wick-ed man To ac-com-plish some ter-ri-ble

crime! ter-ri-ble crime!

f *1*

tempo lo.

crime! ter-ri-ble crime!

f *2*

tempo lo.

Meditating on crime—ELIZA DABSEY on the lookout for BEN BARNACLE—The recognition—The news of PHOEBE's flight—Who was the "he?"—The danger of life on a cutter—The Parthian warfarer. WILLIAM and ARABELLA—Familiarity does not always breed contempt. The emotion caused by a sail on the ocean expressed in—

THE BALLAD OF THE BILLOW.

No. 15. SONG.

Andante con espressione.

(Arabella and Billee.)

ARABELLA.

1. When I was a-float in the cock - le boat, And
 2. When the wind fierce blew I crept near to you, As we

p *cres.* *dim.* *p*

you were be-side me, dear, I had ne - ver a qualm, Tho' I longed for a calm, For I
 sped o'er the an - gry sea; When the gale grew worse, You were still my nurse, And you

dolce.

felt, - I must own it - queer, When you pressed my hand, How I wished for land, Yet I
 tend - ed me care - ful - lee, Yes I must con-fess, That no stew-ard-ess Could have

p *dolce.*

thought of the o - cean of life;..... How, if then I were ill, You'd
 been more hu-mane than you;..... So in life's fierc-est gale, In

cres.

rit.

be with me still, To pro- tect and to suc- cor your wife.
rain, snow, or hail, You shall soothe my mis- giv- ings a - new.

ARABELLA. *Tempo di Valse.*

MAJORE.

O my darling! when winds blow foul, when there's groaning and moaning a - baft. On

BILLEE.

O my dar - ling! when there's groaning and moaning a - baft. On

*Tempo di Valse.**mf* MAJORE.

windward or lee-ward, My skip-per and stew-ard, The cap-tain and crew of our craft.

Tempo 1o.

THE FAITHFUL CREW.

No. 16.

(Phœbe and Chorus.)

ARABELLA promises that SIR MINCING LANE will "come down" handsomely—How BILLEE obtained his promotion—The advantage of a runaway horse—*Veni, vidi, vici!*—The man sacrificed to the weak mortal—The loss of fourpence, or, rather, of a damning piece of evidence—PHEBE and the Runaways.

Allegretto.

Voice. *f* PHEBE. GIRLS. (*off.*)
Hi! hallo! Hi! hallo!

Piano. *f*

PHEBE. GIRLS. (*off.*) *f* PHEBE. *ad lib.*
Hi! hallo! Hi! hallo! hal - lo! ... *cres - cen - do.*

colla voce. *f*

(Girls enter.)
Con Spirito.

A piano introduction consisting of four measures. The first three measures are in the right hand, featuring eighth and sixteenth notes. The fourth measure is in the left hand, featuring a half note. The key signature has one sharp (F#).

PHOEBE. *p* GIRLS. *mf* PHOEBE. *p*

I followed my darling Bill to sea, We all of us followed you. I

The first vocal system features a vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment consists of two staves. The key signature has one sharp (F#).

GIRLS. *mf* PHOEBE. *p*

followed him to a far countree. We all of us followed too; But though

The second vocal system continues the song. It features a vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment consists of two staves. The key signature has one sharp (F#).

dangers we've seen, And tho' ship-wreck'd we've been, We have never yet found Bil - lee; He's been

GIRLS.
sf

fighting the foe, But we all of us know, He will come back a - gain from sea. He will

PRUEBE.

come back a - gain from sea to you. And his heart, well I know, is ev - er true, And his

PHOEBE.

heart, well I know, is ev - er true! *f* So

mf GIRLS.

To you, to you, to you, to you! He has

true! And his heart, well I know, is ev - er true! His

come back a - gain, from sea to you, to you! His

heart, I know, is ev - er true, Well, I know, is ev - er true! *f*

heart, to you, will e'er be true, Will ev - er be true to you! *f*

cres - cen - do. *f* *p*

p PHOEBE. *mf* GIRLS. *p* PHOEBE.

He'll kiss me a thousand times, you'll see. And so he may kiss us, too. But

mf GIRLS. *p* PHOEBE.

you shall have sweet-hearts, just like me. We like to be just like you. He'll for -

- give me my dress, When I frank-ly con-fess Why it was, that I went to sea; That each

sf

Jack is a Jill, Who, of her free will, Went a - float, to find my Bil-lee. Went a

> > PHOEBE.

- float to find your Bil- lee for you. While his heart, well I know, is ev - er true, While his

heart, well I know, is ev - er true! *f*

mf GIRLS. *f*

To you, to you, to you, to you! Went a-

mf *f*

true! While his heart, well I know, is ev - er true! His

- float to find your Bil-lee for you, for you! His

mf *f*

heart, I know, is ev - er true, Well, I know, is ev - er true!

heart, to you will e'er be true, Will ev - er be true to you, to you, to

Will be ev - er true, Will be

you, Will be ev - er true to you, to you!

ev - er true!

ev - er true!

f *cres - cen - do.* *ff*

IN DAYS GONE BY.

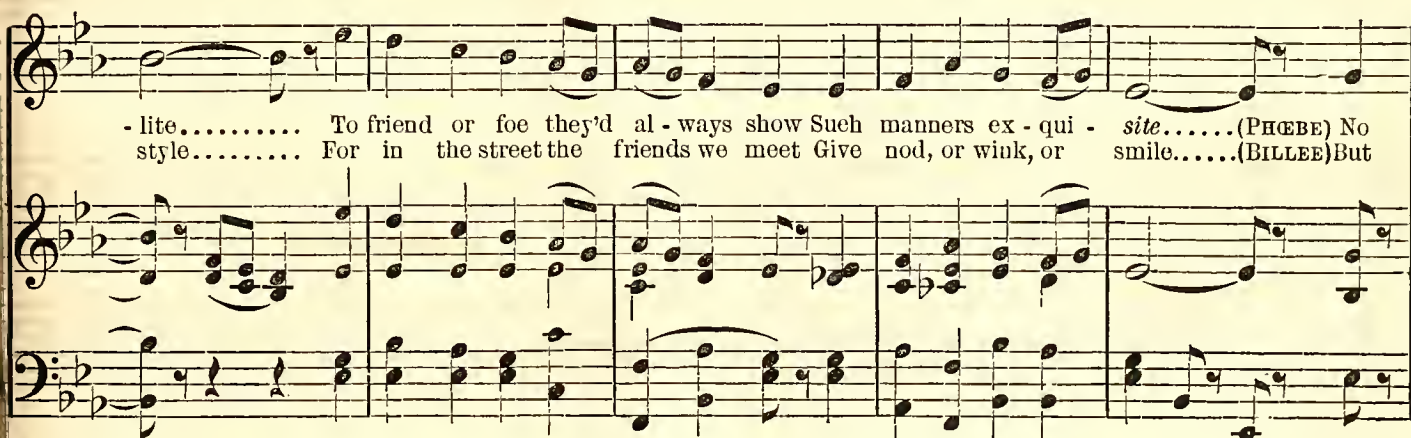
No. 16. DUET AND CHORUS. (Billee, Phœbe, and Chorus.)

The letter not found. PHŒBE not recognised. Want of politeness. A session in manners

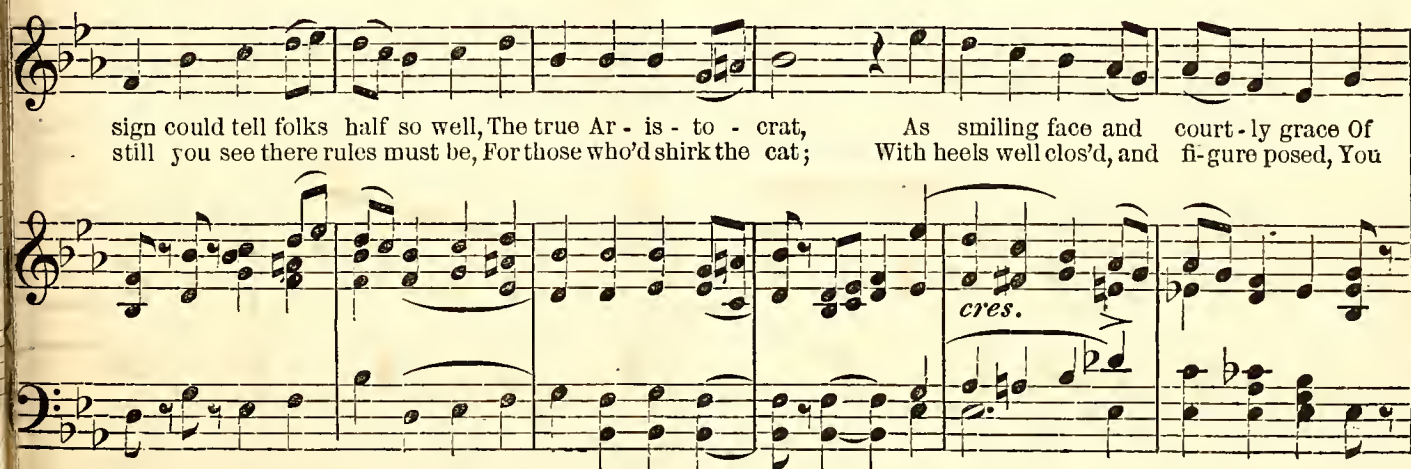
TEMPO DI GAVOTTE.



BILLEE. 1. In days gone by our sires would try To be to all po -
 PHŒBE. 2. In mod - ern days our mod - ern ways, Have lost the grand old



- lite..... To friend or foe they'd al - ways show Such manners ex - qui - site.....(PHŒBE) No
 style..... For in the street the friends we meet Give nod, or wink, or smile.....(BILLEE)But



sign could tell folks half so well, The true Ar - is - to - crat, As smiling face and court - ly grace Of
 still you see there rules must be, For those who'd shirk the cat; With heels well clos'd, and fi - gure posed, You

BILLEE.

(2d vs. PHOEBE.)

him who lift - ed hat, *cres.* Of him who lift - ed hat.
 deft - ly touch your hat, You deft - ly touch your hat.

PHOEBE. (2d vs. BILLEE.)

cres. *dim.*

p BILLEE.

Just like that, Just like that, Noth - ing but a move - ment
 Just like that, Fin - gers brought up smart - ly

p

with a hat. You do the thing po - lite - ly, You smile and sim - per bright - ly, All that
 to the hat. To make the move - ment sightly, You touch the brim quite light - ly, All that

p

rall - - *en* - *lan* - *do*.BILLEE. *mf*

gal - lants had to do was— just like that. Just like that,
 sai - lors have to do is— just like that. Just like that,

PHOEBE & GIRLS. *mf**cres.**p**mf*

Just like that,
 Just like that,

Noth - ing but a move - ment
 Fin - gers brought up smart - ly

with a hat; You
 to the hat; You

*cres.**ritard.*

do the thing po - lite-ly,
 make the movement slightly,

You smile, and sim-per brightly, All that gallants had to do was—
 You touch the brim quite light-ly, All that sai - lors had to do was—

colla voce.

1st. *p* 2d.

just like that. just like that.

GAVOTTE.

mf *cres.* *p dim.* *p*

MINORE.

rit. *tempo.*

rit. *tempo.*

p

Just like that, Just like that, Fin- gers brought up smart - ly

mf PHOEBE & GIRLS.

MAJORE.

p

to the hat. To make the move-ment sightly, You touch the brim quite light - ly, All that

cres.

sai - lors had to do was just like that.

ritard. *pp*

colla voce. *pp* *pp*

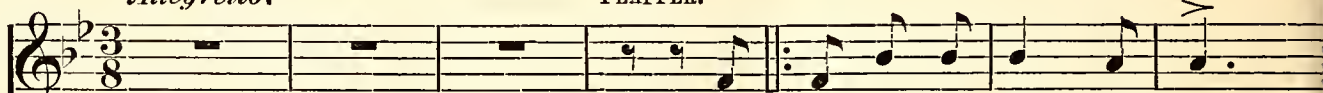
TRIM LITTLE PHŒBE.

No. 17. TRIO. (Captain Flapper, Phœbe and Susan.)

A cold welcome—How to act. FLAPPER, the Lovelace, follows SUSAN—The Voice of Conscience— "RICHARD CARR" Never repulsed—Yes, once by PHŒBE.

Allegretto.

FLAPPER.



1. A trim lit - tle craft was Phœ -
2. Her lov - er was Bil - lee Tay -

Allegretto.



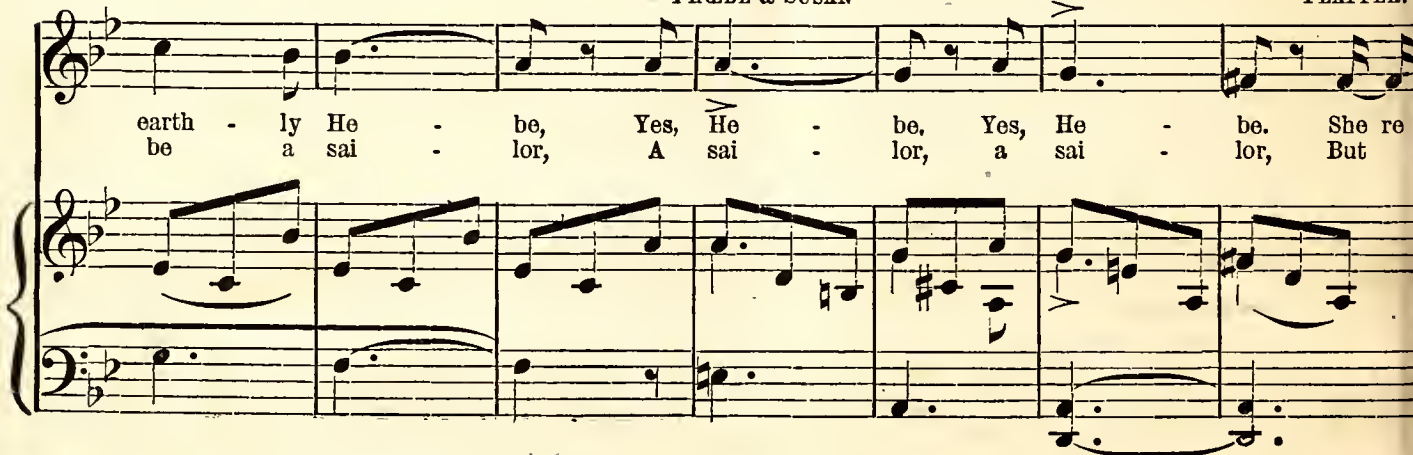
PHŒBE & SUSAN.

FLAPPER.



PHŒBE & SUSAN

FLAPPER.



PHOEBE. (*sneeringly.*)
(*2d anxiously.*)

FLAPPER.

SUSAN. (*laughingly.*)
(*2d v. anxiously.*)

FLAPPER.

repelled me, 'twassad ! She repelled him, how sad ! But her charms drove me mad, But her charms drove him mad, But I
in the Na-vee, But in the Na-vee He's found there may be, He's found there may be As good

mf

p

p colla.

ritard.

PHOEBE & SUSAN. FLAPPER.
ad lib. (Spoken.) tempo.

rit.

tempo.

loved her, 'fore gad. But you see!— Well! She would not hear..... me..... Per -
fish in the sea! Not at all— Well! Not at all dear er..... Per -

voce.

cres.

dolce

PHOEBE & SUSAN.

p

cres.

- haps it was wrong, but I loved her, How long He loved her how long?.....
- haps it was wrong, for he loved her, How long He loved her how long?.....

FLAPPER.

I lov - ed ed her..... Per -
He lov - ed ed her..... But per

cres.

ritard. 1st

How long? You loved her how long.....
 How long? He loved her how

ritard. tempo.

- haps it was wrong But I loved her, I lov - ed her Well as
 - haps it was wrong for he loved her, he loved her

cres. ritard. cres.

FLAPPER.

long as the darling was near me. 2. Her

mf p

2nd.

long.....

tempo. FLAPPER.

Well as long as the vil-lain was near her But nev-er-the-less I still must confess A

ritard.

FRODO.

cres.

But, nev - er - the - less, he still must con - fess, A

SUSAN.

cres.

He, nev - er - the - less, must con - fess, A

FLAPPER.

cres.

trim lit - tle craft was Phœ - be! A smart lit - tle craft, a - fore and a -

cres.

cres.

Con Forza.

- cen - > - > - > do. *f*
 trim lit - tle craft was Phœ - be!

f
 trim lit - tle craft was Phœ - be!

f
 - baft—such a craft was Phœ - be!

Con Forza.

*f**fz**fz**p*

FLAPPER relates the love adventures of LIEUTENANT WILLIAM TAYLOR—Never be inconstant—MRS. DABSEY—A Prize!
a Sail! the Chase! SIR MINCING LANE's Volunteers!—An Idea.

WITH FIFE AND DRUM.

No. 18. CHORUS OF VOLUNTEERS. (S. S. T. B.)

(Enter SIR MINCING LANE and Volunteers.)

Allegro Moderato.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line and repeat signs.

CHORUS.

Tenors. *f*

Basses. *f*

With fife and drum we brave - ly come To

With fife and drum we brave - ly come To

Con Spirito.

The piano accompaniment for the chorus is in 6/8 time, key of B-flat major. It starts with a forte (f) dynamic. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece ends with a double bar line and repeat signs.

check the rash in - vad - - er, From Eng - land's shore, now, as of yore, We'll

check the rash in - vad - - er, From Eng - land's shore, now, as of yore, We'll

chase the new Ar - ma - da. Our foe - men hear, with rage and fear, That

chase the new Ar - ma - da. Our foe - men hear, with rage and fear, That

we in arms as - sem - ble, For the loy - al cheers of the Vol - un - teers Make

we in arms as - sem - ble, For the loy - al cheers of the Vol - un - teers Make

p *cres* - - - *cen* - - - *do.* *f*

T con - ti - nen - tal, con - ti - nen - tal ty - - rants trem - ble.

B con - ti - nen - tal, con - ti - nen - tal ty - - rants trem - ble.

p *cres* - - - *cen* - - - *do.* *f*

(SOPRANI also.)

fz *ff* (they)

T Yes! all we a - ban - - don

B Yes! all we a - ban - - don

Marziale.

f *ff*

fz

(them) (they)

T now that du - ty calls us, No sac - ri - fice we make

B now that du - ty calls us, No sac - ri - fice we make

(TENORI & BASSI *only.*)
p stacc.
 (them)
 in the least ap - palls us, So here we are a gal - lant, gal - lant band, To
 in the least ap - palls us, So here we are a gal - lant, gal - lant band, To
p stacc.

(SOPRANI *also.*)
f
 do or die for old Eng - land, for old Eng - land . . .
 do or die for old Eng - land, for old Eng - land . . .
f

Moderato.
 Sir MINCING LANE.
p
 See, the gro - cer is callous of his figs. See the

Scherz.
p
p
 3

Sir M

far - mer makes light of his plough, While the bar - ber unblock'd leaves his wigs, And th

Sir M

gra - zier a-bandon his cow. Un-baked are the loaves of the ba - ker. Un-engross'd are the deeds of the

Sir M

law - yer And the tap of the gay un-der-ta - ker, Is hush'd with the saw of the saw - yer. The

T

B

TENORS. *f*

BASSES. *f*

The

Tempo Io.

(Sir MINCING also.)

reg - u - lars are all ve - ry well, The in - fant - ry or

reg - u - lars are all ve - ry well, The in - fant - ry or

Tempo Io.

gren - a - diers, But to stand up - on the strand, And to guard their na - tive land, Who so

gren - a - diers, But to stand up - on the strand, And to guard their na - tive land, Who so

gren - a - diers, But to stand up - on the strand, And to guard their na - tive land, Who so

gren - a - diers, But to stand up - on the strand, And to guard their na - tive land, Who so

brave as the Vol - un - teers! Who so brave as the Vol - un -

brave as the Vol - un - teers! Who so brave as the Vol - un -

brave as the Vol - un - teers! Who so brave as the Vol - un -

brave as the Vol - un - teers! Who so brave as the Vol - un -

brave as the Vol - un - teers! Who so brave as the Vol - un -

brave as the Vol - un - teers! Who so brave as the Vol - un -

(SOPRANI also.)

ff

(they)

T
-teers! Yes, all we a - ban - - don now that du - ty

B
-teers! Yes, all we a - ban - - don now that du - ty

cres. *f* *cres.*

(them)

T
calls us, No sac - ri - fice we make in the least ap -

B
calls us, No sac - ri - fice we make in the least ap -

(them)

p *stacc.* (they)

T
-palls us, So here we are a gal - lant, gal - lant band, T

B
-palls us, So here we are a gal - lant, gal - lant band, T

p *stacc.*

do or die for old Eng - land, for old Eng

do or die for old Eng - land, for old Eng

land.

land.

ff

Sillie Taylor. (Vocal Score.)

This musical score is for a vocal piece in G major (three sharps) and 2/4 time. It features a vocal line and piano accompaniment. The lyrics are "do or die for old Eng-land, for old Eng-land." The score is divided into several systems. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the word "land." appearing below the vocal line. The fourth system shows the vocal line and piano accompaniment, with the word "land." appearing below the vocal line. The fifth system shows the vocal line and piano accompaniment, with the word "ff" (fortissimo) appearing below the piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The seventh system shows the vocal line and piano accompaniment. The eighth system shows the vocal line and piano accompaniment. The score ends with a double bar line.

PHOEBE proposes enlistment at SIR MINCING's expense.—Agreed to, *nem. con.*—BARNACLE and the crew of the "Thunderbomb" object.—A collision imminent between the sea and the land forces.

CONCERTED PIECE AND SONG.

Ben Barnacle, Sir Mincing Lane,

No. 19.

Phoebe, Flapper, and Chorus.

(S. S. T. B.)

BEN.

VOICE.

Don't go for to leave us Rich-ard Carr, We know what a messma-

PIANO.

true you are, You're a lad what doesn't ob-ject to tar; You're han-dy as most with a rope or spar; Fr

Sir MINCIN

Portsmouth Harbor to An-tig-u-ar There's no bet-ter sail-or than Richard Carr.

SIR MINCING.

ours! his coat will soon be red, On shore hence-forth he'll fight, in - stead, And from the sea will

BEN.

se - ver, For e - ver! For ev - er! Look here, we ain't a

SOPRANOS.

For ev - er! For ev - er!

TENORS.

For ev - er! For ev - er!

BASSES.

For ev - er! For ev - er!

f *p*

going to lose, The smart-est lad of all our crews; He'll fight a - mong the old true blues, Or

BEN. *ff* nev-er! Or nev-er! **SIR MINCING.** He's ours! So, brave boys, stead-y! **BEN.** Come

Or nev-er! (*Volunteers.*) *ff* He's ours! So, brave boys, stead-y! (*Sailors.*) Come

Or nev-er! (*Volunteers.*) *ff* He's ours! So, brave boys, stead-y! (*Sailors.*) Come

Or nev-er! *ff* He's ours! So, brave boys, stead-y! Come

BEN. on, come on, we're read-y, *ff* Come on, come on, come on!

SIR MINCING. AND PHOEBE. Come on, come on, come on!

on, come on, we're read-y, *ff* (*all.*) Come on, come on, come on!

on, come on, we're read-y, *ff* (*all.*) Come on, come on, come on!

Agitato. (*Enter Flapper.*)



FLAPPER. recit.

Stop, stop! nor mo - ral laws des - pise, By blacking thus each other's eyes.

fz

SIR MINCING.

Brave messmates bear with him, For I can tell the rea - son why. Let's hear, let's hear the reason why!

Let's hear, let's hear the reason why!

Let's hear, let's hear the reason why!

Let's hear, let's hear the reason why!

f fz

SONG. "LOVE, LOVE, LOVE."

No. 19. a.

f *Vivace.* *FLAPPER. Stacc.*

1. Do you know why the rabbits are caught in the snares, Or the
2. Do you know why a plain girl will think her - self fair? Or a

tab-by catsshot in the tiles? Why the ti - gers and li - ons creep out of their lairs, Why an
clever man wisdom re - fuse? Do you know why a dwarf ris - es yards in the air, And a

os-trich will travel for miles? Do you know why a sane man will whimper or cry, And
gi - ant sinks in - to his shoes? Do you know why a brave man takes refuge in flight While a

dolce.

weep o'er a rib - bon or glove? . . . Why a cook will put su - gar for salt in a pie, Do you
cow - ard no dan - ger can move? Why night be - comes day, and why day be - comes night, Do you

ritard. *cres.*

know? . . . Well, I'll tell you, it's love, . it's love. . .

colla voce.

mf Allegro Moderato.

Love! love! love! The first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tica!

cres.

Love! love! love! in each and ev - 'ry sta - tion! The rul - er of the u - ni - verse is Love! love! love!

Principals also.

Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev-'ry na - tion!



Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev-'ry na - tion!



Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev-'ry na - tion!



Love! love! love! in each and ev-'ry sta - tion, The ru - ler of the u - ni-verse is Love! love! love!



- Love! love! love! in each and ev-'ry sta - tion, The ru - ler of the u - ni-verse is Love! love! love!



Love! love! love! in each and ev-'ry sta - tion, The ru - ler of the u - ni-verse is Love! love! love!



PHERE. *Grandioso.**appassionato.*

Yes, I'm in love!

Yes, I'm in

SIR MINCING. & FLAPPER.

BEN.

Yes, he's in love!

*f affettuoso.**p* Yes he's in love!

Then you're in love?

In love!

In love!

Then you're in love?

In love!

In love!

*Grandioso.**f*

love! in love! yes, I'm in love! in love!.....

Yes, he's in love!.....

*con espress. p.**Recit.**Cres.* Yes, you're in love!

No other plea our hearts could move, We

Yes, you're in love!

Yes, you're in love!

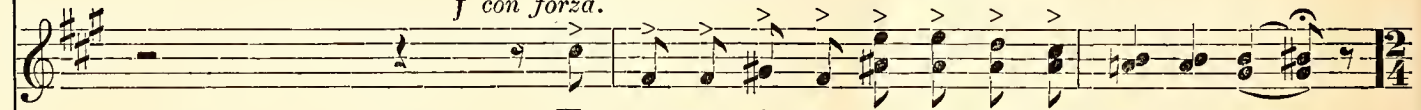
Yes, you're in love!

Yes, you're in love!

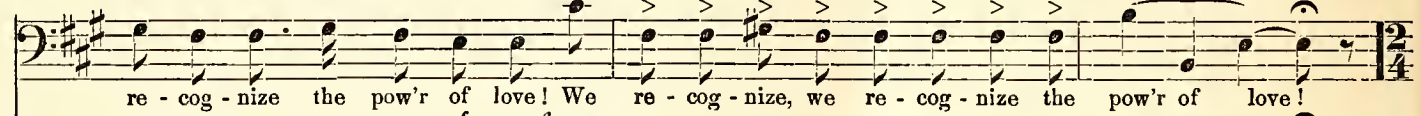
*Cres. Dim.**p**pp**p*

f con forza.

You rec - og - nize, you re - cog - nize the pow'r of love!

f con forza.

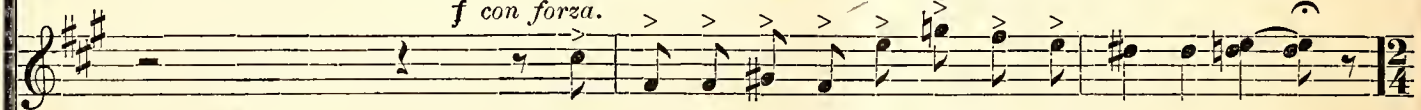
We re - cog - nize, we re - cog - nize the pow'r of love!



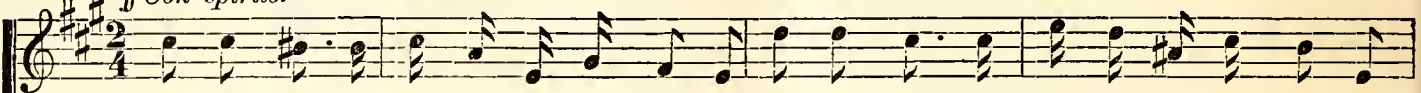
re - cog - nize the pow'r of love! We re - cog - nize, we re - cog - nize the pow'r of love!

f con forza.

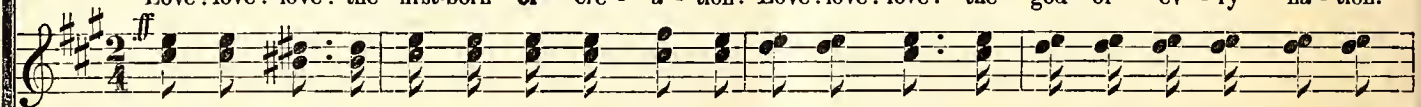
We re - cog - nize, we re - cog - nize the pow'r of love!

f con forza.

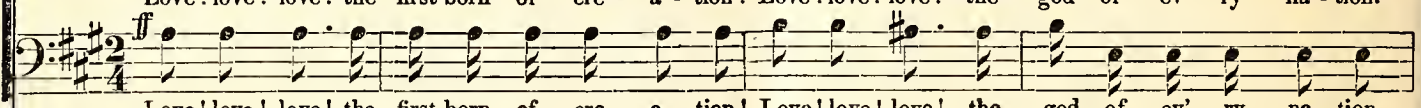
We re - cog - nize, we re - cog - nize the pow'r of love!

f con forza.*Principals also.
ff Con spirito.*

Love! love! love! the first-born of cre - a - tion! Love! love! love! the god of ev' - ry na - tion.



Love! love! love! the first-born of cre - a - tion! Love! love! love! the god of ev' - ry na - tion.



Love! love! love! the first-born of cre - a - tion! Love! love! love! the god of ev' - ry na - tion.

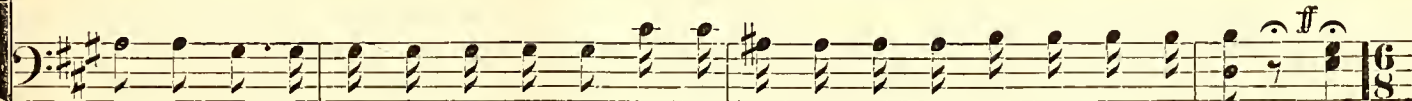
Con spirito.



Love, love, love in each and ev' - ry sta - tion, The ru - ler of the u - ni - verse is Love! love!



Love, love, love in each and ev' - ry sta - tion, The ru - ler of the u - ni - verse is Love! love!



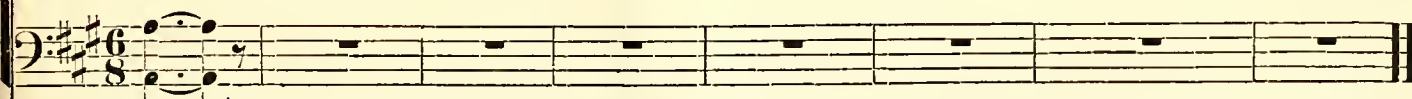
Love, love, love in each and ev' - ry sta - tion, The ru - ler of the u - ni - verse is Love! love!



love!



love!



love!



The power of Love exemplified — BARNACLE's suggestion — The usual thing — ELIZA again! FLAPPER gives chase, as does BENJAMIN — The position of son-in-law to a rich knight not to be despised, in WILLIAM's estimation — The gross familiarity of CRAB receives an unpleasant check — CRAB cries for vengeance.

BARNACLE cuts out the CAPTAIN and brings in ELIZA a prize — FLAPPER follows with sword and pistol — His own bo'sum! not one of Mother Carey's chicken's either — Disgust of FLAPPER — BARNACLE takes possession of the weapons — The lass that loves a sailor.

PHOEBE's fruitless search.

A tar in tears — Mutual recognition — WILLIAM's marriage announced — PHOEBE's despair, rage, and resolution! Revenge!

CONCERTED PIECE.

No. 20. PHOEBE, BARNACLE, AND SAILORS.

(T. B.)

Andante Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Andante Moderato.' and 'p' (piano). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The vocal parts enter with the following lyrics:

PHOEBE.
See here, my lads, what would you do, If you should find your love un-true, And court- ing with a -

BEN.
- no-ther? What would you do? What would you do? What would we do? What would we do? I'll

TENORS.
What would we do? What would we do?

BASSES.
What would we do? What would we do?

The piano accompaniment continues throughout the vocal sections, providing harmonic support and maintaining the tempo.

BEN.

Just tell you what we would do, And save a deal of bo - ther!

(forcibly.)

We'd ei - ther punch that o - ther's head, Or fix him with an

Tremoloso.

f *rall.*

ounce of lead, And shoot the ras - cal dead, dead, dead. That's what we'd do,

colla voce.

f BEN. PHCEBE.

That's what we'd do, that's what we'd do, that's what we'd do! I

CHORUS

That's what we'd do, that's what we'd do, that's what we'd do!

That's what we'd do, that's what we'd do, that's what, that's what we'd do!

f *p cres.*

PHCEBE. *ritard.* *cres.*

al - most, al - - most dare — I will, I will pre -

Andante Moderato.

pare! . . . So quick - ly bring me sword and pis - tol, Forth to come at

f *pp Tremoloso.*

my com - mand! And I'll shoot the wretch - ed vil - lain! Shoot him with my

BEN. *accel. Allegro.*

own right hand. Bra - - vo! bra - vo! bra - vo! here's sword and pis - tol

Bra - - vo! bra - vo! bra - vo! here's sword and pis - tol

CHORUS

f *Allegro.*

rea - dy! And mind, lad, you are

rea - dy! Bra - vo! bra - vo! bra - vo!

f

PHOEBE. *con forza.*

BEN.

accel.

steady!

My mind's made up. I'm ready!

Bra - vo!

Bra -

Bra - vo!

Bra -

Bra - vo!

Bra -

con forza.

8va

*loco.**accel.**f*

- vo! bra - vo! bra - vo! bra - vo! bra - vo!

- vo! bra - vo! bra - vo! bra - vo! bra - vo!

- vo! bra - vo! bra - vo! bra - vo! bra - vo!

(Exeunt Phæbe.)

cres.

On the track of the deceiver!

WILLIAM and ARABELLA name the happy day—CRAB the Spy! CRAB's look-out—Ho, ho! delectable villany!
The lovers! the start! the catastrophe—Arrest of RICHARD CARR.

(A) CONCERTED PIECE. "I AM NO MAN."

No. 21. PHOEBE, ARABELLA, BILLEE, FLAPPER & CHORUS. S. S. T. B.

(B) Quarrelling Duet. PHOEBE and ARABELLA.

Agitato.

Piano introduction in C major, 2/4 time. The music is marked *Agitato*. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is characterized by rapid sixteenth-note runs. A crescendo is indicated by a dashed line with 'cres' and 'cen' above it.

f PHOEBE.

Stay, stay, for I am no man;

Stay, stay, I am a

- do.

ff

f

p

PHOEBE.

wo - man!

SOPRANOS.

ff Principals also.

A

wo - man!

A

wo - man!

TENORS.

ff

A

wo - man!

A

wo - man!

BASSES.

ff

A

wo - man!

A

wo - man!

CHORUS.

PHOEBE.
p dolce.

Yes, yes, I am a wo - man!

FLAPPER.

Ex - plain this mar - vel - lous as-

p dolce.

ser - tion! Ex - plain! ex - plain! ex - plain! ex - plain! 'Tis not be-

PRINCIPALS ALSO.

Ex - plain! ex - plain! ex - plain! ex - plain!

CHORUS

Ex - plain! ex - plain! ex - plain! ex - plain!

f

PHOEBE.

cause of your co - er - cion, But I'll ex - plain, I will ex - plain.

p He will ex - plain.

p She will ex - plain.

p

Allegro vivace.

QUARRELLING DUET.

PHOEBE.
ARABELLA.

(Phoebe.) 1. Not ve-ry long a-go, I loved So
(Arabella.) 2. Not ve-ry long a-go, I loved My

tru-ly that I thought My heart could nev-er be un-moved, And his could ne'er be bought. Our
heart was not my own, And still to day it is un-moved, And he has kind-er grown. Of

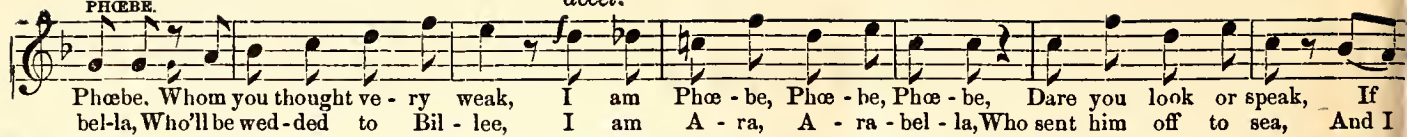
wedding day had dawn'd so gay, The bells rang out for me, When four and twen-ty sea-men came And
vil-lage maid I'm not a-fraid, Tho' dress'd in tra-ves-tie; For Bil-lee Tay-lor is my own, And

(to Billee.) tempo.

press'd him for the sea. For I'm Phœbe, Phœ-be, Phœbe, Yes I am, you sneak, I am Phœbe, Phœbe,
thinks a-lone for me. For I'm A-ra, A-ra-bel-la, Not a-bash'd you see; I am A-ra, A-ra-

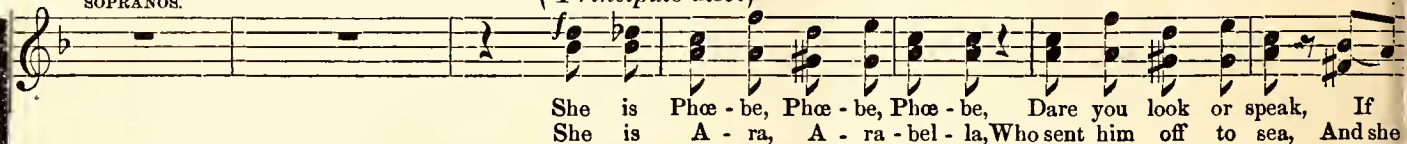
PHOEBE.

accel.

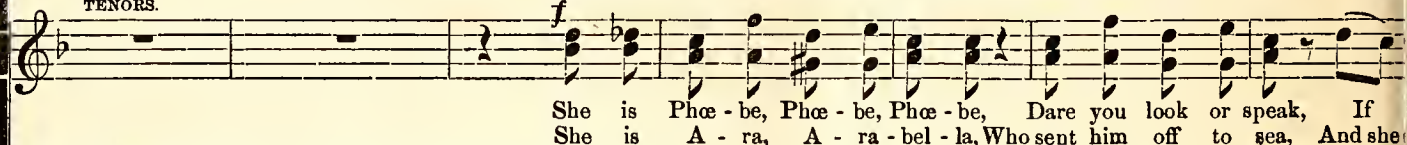


SOPRANOS.

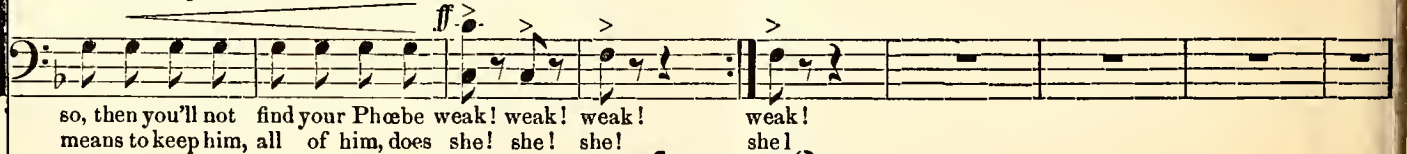
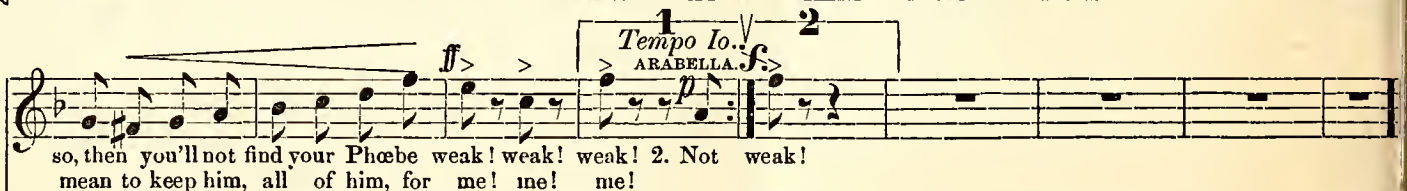
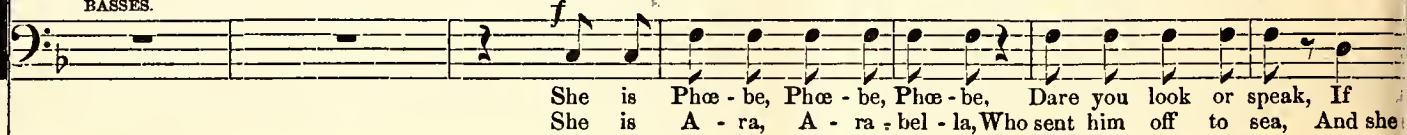
(Principals also.)



TENORS.



BASSES.



The rescue of CRAB! The witness from the sea—The French Commander's letter! Can BILLER TAYLOR be a coward?

GRAND FINALE.

No. 22.

Agitato.

f

FLAPPER.

This is a state - ment most un - to - ward, Can Bil - lee Tay - lor

p *cres.*

FLAPPER.

ff

BILLER.

be a cow - ard. A cow - ard! A cow - ard! Oh mor - al pluck's e - nough for me, A

SOPRANOS. **ff** *Principals also.*

TENORS. **ff** A cow - ard! A cow - ard!

BASSES. **ff** A cow - ard! A cow - ard!

A cow - ard! A cow - ard!

ff *cres.*

BILDER

vir - tu - ous cow - ard, let me be, let me be, let me be, A

Let him be, let him be A

Let him be, let him be, A

Let him be, let him be, A

f *ff*

FLAPPER

vir - tu - ous cow - ard, let me be. Sure such re - marks should

vir - tu - ous cow - ard, let him be.

vir - tu - ous cow - ard, let him be.

vir - tu - ous cow - ard, let him be.

tr *tr* *tr*

schertz.

strike me dumb, No lon - ger of the Thun - der - bomb Shall you Lieu - ten - ant be. You are dis-

FLAPPER. *f* ra - ted, You are dis - ra - ted. And pray, sir, what be - comes of me? To me be

SOPRANOS. *f*

TENORS. *f* He is dis - ra - ted.

BASSES. *f* He is dis - ra - ted.

cres.

FLAPPER. ma - ted, And fur - ther let cour - a - geous grace Fill Bil - - lee Tay - lor's

PHOEBE. I will be ma - ted,

Lento.

FLAPPER.

va - cant place, fill Bil-lee Tay - lor's va - cant place. For I make you full Lieu - ten - ant of the

PHOEBE.

Fill Bil-lee Tay - lor's va - cant place.
(Principals also.)

SOPRANOS.

Fill Bil-lee Tay - lor's va - cant place.

TENORS.

Fill Bil-lee Tay - lor's va - cant place.

BASSES.

*tremoloso.**Cres*

Thun - der-bomb, Yes, I make you full Lieu - ten - ant of the Thun - der-bomb.

PHOEBE.

(Principals also.)

Of the Thun - der - - - bomb. . . .

Of the Thun - der - - - bomb. . . .

cen - do.

Allegro Moderato.

PHOEBE.

Now I am Lieu - ten - ant of the Thun - der - bomb, of the Thun - der - bomb, of the

SOPRANOS.

Of the Thun - der - bomb, of the

TENORS.

Of the Thun - der - bomb, of the

BASSES.

Of the Thun - der - bomb, of the

*Allegro Moderato.**p Scherz.*

Thun - der - bomb. Per - haps this el - e - va - tion may of com - fort bring a crumb, For

Thun - der - bomb.

Thun - der - bomb.

Thun - der - bomb.

*Cres.**ff*

now I am Lieu-ten - ant of the Thun - der - bomb, Yes, now I am Lieu - ten - ant of the
ff (Principals also.)

Yes, now you are Lieu - ten - ant of the

Yes, now you are Lieu - ten - ant of the

Yes, now you are Lieu - ten - ant of the

*Cres.**ff*

Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,

Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,

Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,

Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,

*fz >**fz >*

now I am Lieu - ten - ant, Yes, now I am Lieu - ten - ant of the Thun - der - bomb, of the

now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, of the

now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, yes,

now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, yes,

Thun - - - - - der - - - - - bomb . . . *BEN.* *p* The world goes on, it's

Thun - - - - - der, Thun - der - bomb . . .

now you are Lieu - ten - ant of the Thun - der - bomb . . .

now you are Lieu - ten - ant of the Thun - der - bomb . . .

Moderato.

p *p*



my be - lief! All on ac-count of E - li - - za! Each day some mess-mate comes to grief,



All on ac-count of E - li - za, And wheth-er her name be Sal or Jane, She's sure to be the



cause of pain, I've told ye once and I'll tell ye a-gain, That it's all on ac-count of E - li - za.



(Principals also.)

CHORUS.

All on ac - count, All on ac - count, All on ac - count of E - li - - za, He's

All on ac - count, All on ac - count, All on ac - count of E - li - - za, He's

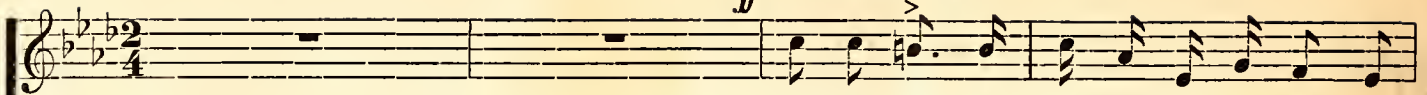
(BEN. also.)

All on ac - count, All on ac - count, All on ac - count of E - li - - za, He's

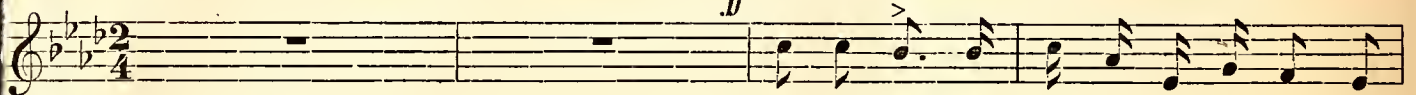
told ye once and he'll tell ye a - gain, It's all on ac - count of E - li - - za.

told ye once and he'll tell ye a - gain, It's all on ac - count of E - li - - za.

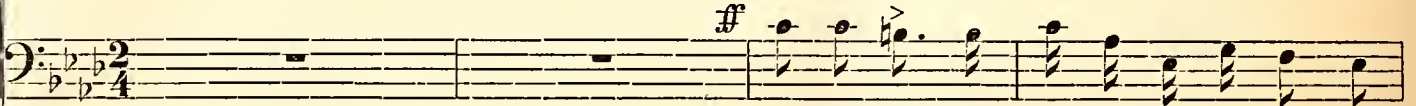
told ye once and he'll tell ye a - gain, It's all on ac - count of E - li - - za.

ff (Principals also.)

Love! love! love! the first born of cre - a - tion



Love! love! love! the first born of cre - a - tion



Love! love! love! the first born of cre - a - tion

Con Spirito.

Love! love! love! the god of ev - ry na - tion, Love! love! love! in



Love! love! love! the god of ev - ry na - tion, Love! love! love! in

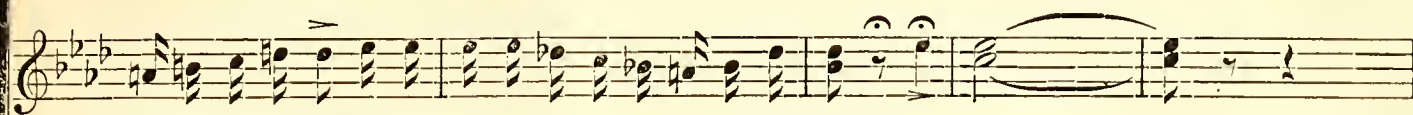


Love! love! love! the god of ev - ry na - tion, Love! love! love! in





each and ev-ry sta-tion, The ru-ler of the u - ni-verse is Love! love! love!.....



each and ev-ry sta-tion, The ru-ler of the u - ni-verse, is Love! love! love!.....



2

3

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